

# THE WORLD OF TOMORROW

BY

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of the requirements for the degree,  
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Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree Doctor of Music.

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# THE WORLD OF TOMORROW

FOR SINFONIETTA

CHRIS RENK

(2013, revised 2014)

### Program Note

THE WORLD OF TOMORROW is inspired by the Art Deco aesthetic movement of the 1920s and 30s. This movement embraced a huge variety of styles and influences and affected everything from art, architecture and design, to engineering, advertising, fashion, jewelry and interior design.

To me, Art Deco evokes so many marvelous images: stonework in marble, granite, and limestone, spectacular metalwork of brushed aluminum or wrought iron, luminous opalescent and stained-glass works, and lofty skyscrapers with their lavish and gilded foyers.

Some of the aesthetic principles of the era include:

- a preference for geometric representations
- the influence of “Futurism” and a sense of optimism in the future in general
- embracing an increasingly “mechanized” worldview
- abandoning the old distinction between “high” and “utilitarian” art

Although all of these ideas have impacted the piece at some level, the two aspects of Art Deco aesthetics that I have tried to translate into concrete musical terms are geometry and optimism. These qualities can be seen most clearly in terms of my approach to rhythm, harmony, and gesture.

The geometric visual language of Art Deco is both abstract and extremely vibrant and evocative – full of energy and inflection. Its interlocking shapes of bright, colorful, and luminous materials inspired the music’s energetic rhythms, and striving ostinato lines. Specifically, the piece makes liberal use of techniques where contradictory rhythms are juxtaposed or superimposed onto each other, or against the basic pulse or prevailing meter – and in so doing, it creates energy and verve with intricate geometric precision.

Harmonically, the piece uses a warm, consonant pallet of scales and intervals, but rather than treating them traditionally (like functional harmonies), the piece uses them as geometric shapes. Its approach to voice leading (how one chord moves to the next) treats the harmonies as interlocking shapes, balanced but dynamic, each leading energetically to the next and each with its unique color. The tension and release of the progressions is generated by how strongly the harmonic color shifts from one chord to the next, and by the overall shape and gesture of the phrases.

Rising shapes and gestures are often used in music to convey positive emotions, and are used throughout this piece as melodies, chord progressions, ostinatos (continuous accompaniment), and as the basic shape of growth for its sections. This overall ascending quality, combined with propulsive rhythms, gives the piece a striving optimism and ultimately leads to a bold and heroic music, where bright, ecstatic textures shift across colorful chord progressions in grand, triumphant statements.

I see in Art Deco a sense of optimism in the future - a belief and value in the ideas of progress, civilization, society and technology. From the lofty statements of human accomplishment represented by New York’s Empire State Building and Chrysler Building, to the monumentally ambitious George Washington Bridge. The idea of optimism in the future and its expression in this style, I believe, is beautiful on its own terms – the *idea* is what is important, not what has actually happened since or what the future may hold. It is that idea of optimism, beauty and lightness of spirit that I have tried to express in this piece.

# THE WORLD OF TOMORROW

## Instrumentation

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

2 Percussion

Harp

Piano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

**Percussion 1:** Marimba; Xylophone; Large Bass Drum (shared w/Perc.2);  
Glockenspiel (shared w/Perc. 3)

**Percussion 2:** Vibraphone; 4 Tom-toms; Large Floor Tom, Large Bass Drum (all shared  
w/Perc.3)

**Percussion 3:** Tubular Bells; Crotales (F#4, A4, D5, E5); Glockenspiel (shared w/Perc. 1);  
Large Floor Tom, Small Bass Drum (all shared w/Perc. 2)

Duration: 11 min 15 sec

Score in C. Instruments that transpose at the octave or the double octave are notated at their written pitch rather than their sounding pitch.

Commissioned by the Indiana University New Music Ensemble,  
David Dzubay, cnd.

Duration: 11 min 15 sec



## SCORE IN C

*Commissioned by the Indiana University New Music Ensemble, David Dzubay, cnd.*

# "THE WORLD OF TOMORROW"

CHRIS RENK  
(2013)

CHRIS REINK  
(2013)

♩ = 72

**4/4**

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Tuba

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

**3/4** non vibrato

Violin 1

Violin 2

Viola

Violoncello

Contrabass

pp mp p pp pp mp

non vibrato

non vibrato

pp mp p pp pp mp

mute, non vibrato

pp mp p pp pp mp

VIBRAPHONE  
hard rubber mallets

TUBULAR BELLS  
hard rubber mallets

p p

6 7 8 9 10

11 16 4+4+3 4 3 2 3 16 3 4

Fl. *p* *mf* *mp* *pp* *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf* *mp* *pp* *p* *mf*

Bsn. *p* *mf* *mp* *pp* *p* *mf*

Hn. *p* *mf* *mp* *pp* *p* *mf*

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 *Red.*

Perc. 3 *p Red.*

Hp.

Pno.

Vln. 1 *p* *mf* *mp* *pp* *p* *mf*

Vln. 2 *p* *mf* *mp* *pp* *p* *mf*

Vla.

Vc.

Cb.

11 12 13 14 15 16

Fl. *mp* *pp*  
 Ob. *mp* *pp* *mp poco cresc.*  
 Cl. *mp* *pp* *mp poco cresc.*  
 Bsn. *mp* *pp* *mp poco cresc.*  
 Hn. (muted) *mp* *pp* *mp poco cresc.*  
 C Tpt.  
 Tbn.  
 Tba.  
 Perc. 1  
 Perc. 2 (Vib.) *mp* *pp* match Hp.  
 Perc. 3 (T.Bells)  
 Hp. *mp* l.v. sempre  
 Pno.  
 Vln. 1 *mp* *pp*  
 Vln. 2 *mp* *pp*  
 Vla.  
 Vc.  
 Cb.

17 18 19 20 21 22 23

5/4 3+2

3/4

26

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*poco f*

*mf*

*pp*

*mp*

*poco a poco cresc.*

*pizz.*

24

25

26

27

**poco acel.** . . . . .

[illegible]

poco acel. . . . .

32

37 ♩ = 80

**4/4**

Fl. *f p mf f p mf*

Ob. *mf f p f p*

Cl. *mf f p f p*

Bsn. *mf*

Hn. *f p* mute straight mute *f p*

C Tpt. *f p f p*

Tbn. *f p*

Tba. *f p*

Perc. 1 *ff*

Perc. 2 *mf mp mf mp*

Perc. 3 *mf*

Hp. *ff*

Pno. *f*

37 ♩ = 80

**4/4**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

33 34 35 36 37 38

43

Fl.  $\frac{3}{4}$   $f$   $p$   $mf$  *poco*  $f$  subito  $mp$   $pp$

Ob.  $f$   $p$   $mf$  *poco*  $f$  subito  $mp$   $pp$

Cl.  $f$   $p$   $mf$  *poco*  $f$  subito  $mp$   $pp$

Bsn.

Hn. (muted)  $f$   $p$   $mf$  *poco*  $f$  subito  $mp$   $pp$

C Tpt. (str. muted)  $f$   $p$   $mf$  *poco*  $f$  subito  $mp$   $pp$

Tbn.

Tba.

Perc. 1

Perc. 2 (B.D.)  $mf$   $mp$   $mf$

Perc. 3 (Glock.)

Hp.

Pno.

43

Vln. 1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\text{più } f$   $mp$   $pp$

Vln. 2  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\text{più } f$   $mp$   $pp$

Vla.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\text{più } f$   $mp$   $pp$

Vc.  $p$  subito arco  $p$

Cb.

39 40 41 42 43 44

8



45 46 47 48 49 50 51

54

3

8

54

3

4

solo

52

53

54

55

56

57

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.  
(str. muted)

Tba.  
(muted)

Perc. 1  
(Mar.)

Perc. 2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mp

mp

p

p

p

mp

mf

mf

ppp

mf

mf

legato

legato

CROTALE

hard rubber mlts.

GLOCKENSPIEL

60 62

5 3+2 3 3 3

8 8 8 8 4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *mf* *mp* *poco* *match Tpt.* *mute* *straight mute* *(str. mute)* *pp* *mf* *pp* *mf* *p*

58 59 60 61 62 63

64 65 66 67 68 69

70

Fl.

*mf*

Ob.

*mf*

Cl.

balance to Tpt.

*poco*

Bsn.

*mf*

Hn.

*mp* *poco*

C Tpt.

*mp* *poco*

Tbn.

*mp* *poco*

Tba.

Perc. 1

*mf*

Perc. 2

*mf*

Hp.

*mf*

Pno.

*mp*

Vln. 1

70

Vln. 2

*mf*

Vla.

Vc.

Cb.

70 71 72 73 74 75

5 3+2 3 3 4

77

5 3+2

3 4

2 4

3 4

Fl.

Ob.

Cl.

Bsn.

Hn.  
(muted)

C Tpt.  
(str. muted)

Tbn.  
(str. muted)

Tba.

Perc. 1  
(Mar.)

Perc. 2  
(Vib.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

76

77

78

79

14

82

3/4 4/4 3/4

Fl. *mf* *f* *poco* *f*

Ob. *mf* *f* *poco* *f*

Cl. *mf* *f* *poco* *f*

Bsn. *mf* *f* *poco* *f*

Hn. *mf* *f* *poco* *f*

C Tpt. *mf* *f* *poco* *f*

Tbn. *mf* *f* *poco* *f*

Tba. *mf* *f* *poco* *f*

Perc. 1 *mf* *f* *poco* *f*

Perc. 2 *mf* *f* *poco* *f*

Hp. *mf* *f* *poco* *f*

Pno. *mf* *f* *poco* *f*

Vln. 1 *mf* *f* *poco* *f*

Vln. 2 *mf* *f* *poco* *f*

Vla. *mf* *f* *poco* *f*

Vc. *mf* *f* *poco* *f*

Cb. *mf* *f* *poco* *f*

80 81 82 83 84

86

24

34

44

Fl.

*mf* lyrically

*poco f*

*mf*

Ob.

*mf* lyrically

*poco f*

*mf*

Cl.

*mf* lyrically

*poco f*

*mf*

Bsn.

*mf* lyrically

*poco f*

*mf*

Hn.  
(muted)

C Tpt.  
(str. muted)

Tbn.  
(str. muted)

Tba.

Perc. 1  
(Mar.)

*mf*

Perc. 2  
(Vib.)

*mf*

*mf*

Hp.

*mf*

Pno.

*mf*

86

24

34

44

Vln. 1

*mf* lyrically

*poco f*

*mf*

Vln. 2

*mf* lyrically

*poco f*

*mf*

Vla.

Vc.

Cb.

85

86

87

88

89



This page of the musical score contains the following elements:

- Instrumentation:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc. 1, Perc. 2), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Time Signatures:** The score features changes from 3/4 to 2/4 and back to 3/4, with a final 4/4 section.
- Dynamic Markings:** Includes *f* (forte), *mf* (mezzo-forte), *poco f* (poco forte), *mp* (mezzo-piano), and *pp* (pianissimo).
- Articulation and Performance Instructions:** Includes markings such as *fl.* (flautando), *str. mute* (string mute), and *Red* (redacciato).
- Rehearsal Markers:** Numbers 90, 91, 92, 93, and 94 are placed below the staves to indicate specific measures.
- Complex Figures:** Percussion parts (Perc. 1 and 2) feature complex rhythmic patterns, including triplets and sixteenth-note runs.

4/4

Fl.

Ob.

Cl.

Bsn.

Hn. (muted)

C Tpt. (str. muted)

Tbn. (str. muted)

Tba. (muted)

Perc. 1 (Mar.)

Perc. 2 (Vib.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

95

96

97

98

3/4

101

**4/4** ♩ = 144 SINISTER

stagger breathe with Cl.

**3/4**

**2/4**

**4/4**

**3/4**

**2/4**

**3/4**

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

101

**4/4** ♩ = 144 SINISTER

**3/4**

**2/4**

**4/4**

**3/4**

**2/4**

**3/4**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

99

100

101

102

103

104

105

106



114 3/4 4/4 3/4 117 2/4 120 3/4 2/4 3/4

Fl. *ppp* as possible *mf* *ppp* as possible *mf* *ff f*  
Ob. *ppp* as possible *mf*  
Cl. *ppp* as possible *mf* *ppp* as possible *mf* *ppp* as possible *mf*  
Bsn. *ppp* as possible *mf* *ppp* as possible *mf* *ppp* as possible *mf*  
Hn. *ff pp* *mf* *ff pp* *mf* *ff pp* *mf*  
C Tpt. *ff pp* *mf* *f* *ff pp* *mf* *ff pp mf* *f*  
Tbn. *ff pp* *mf* *ff pp mf* *f* *ff pp* *mf*  
Tba. *ff pp* *mf* *ff pp* *mf* *ff pp* *mf*  
Perc. 1 *p* *p*  
Perc. 2 *p*  
Hp. *ff pp* *mf* *ff pp* *mf* *ff pp* *mf*  
Pno. *ff pp* *mf* *ff pp* *mf* *ff pp* *mf*  
Vln. 1 *ff f* *ff f* *ff f*  
Vln. 2 *ff f* *ff f* *ff f*  
Vla. *ff pp* *ff pp* *mf* *ff pp* *mf*  
Vc. *ff pp* *ff pp* *mf* *ff pp* *mf*  
Cb. *ff pp* *mf* *ff pp* *mf* *ff pp* *mf*

114 115 116 117 118 119 120 121

124

3/4 4/4 3/4

Fl. *ff f* *ff*

Ob. *ppp as possible* *pp* *ff pp* *ff pp ff pp* *pp ff pp ff* *pp ff ff pp ff*

Cl. *ppp as possible* *pp* *ff pp* *ff pp ff pp* *pp ff pp ff* *pp ff ff pp ff*

Bsn.

Hn. (muted) *ff pp* *mf* *ff pp ff pp* *ff sempre*

C Tpt. (str. muted) *ff pp* *mf* *ff ff pp* *ff sempre*

Tbn. (str. muted) *ff pp mf* *f* *ff ff pp* *ff pp* *ff pp* *ff pp ff pp* *ff pp ff* *pp ff ff pp ff*

Tba. (muted) *ff pp* *mf* *ff pp ff pp* *ff pp* *ff pp* *ff pp ff pp* *ff pp ff* *pp ff ff pp ff*

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1 *ff f* *ff*

Vln. 2 *ff f* *ff*

Vla. *ff pp* *mf* *ff pp ff pp* *ff pp* *ff pp ff pp* *ff pp ff* *pp ff ff pp ff*

Vc. *ff pp* *mf* *ff pp ff pp* *ff pp* *ff pp ff pp* *ff pp ff* *pp ff ff pp ff*

Cb. *ff pp* *mf* *ff pp ff pp* *ff pp* *ff pp ff pp* *ff pp ff* *pp ff ff pp ff*

122 123 124 125 126 127 128

129

← ♩ = ♩ → (♩ = 72)

3/4 2/4 4/4

Fl. *sfz* *p* *p < mf p*

Ob. *sfz* *p* *p < mf p*

Cl. *sfz* *p* *p mf* *p*

Bsn. *p* *p* *p < mf p* *p*

Hn. *sfz* *p* *p < mf p* *p*

C Tpt. *sfz* *p* *p < mf p*

Tbn. *sfz* *p* *p*

Tba. *sfz* *p* *p*

Perc. 1

Perc. 2 *4 CONCERT TOM-TOMS*  
medium yarn mlts.  
(lowest drum) *mp* *p* *p* *mp* *p > pp*

Hp.

Pno.

129

← ♩ = ♩ → (♩ = 72)

3/4 2/4 4/4

Vln. 1 *mf with intensity*

Vln. 2

Vla. *sfz*

Vc. *sfz* *solo* *f espress.* *poco* *poco più* *poco*

Cb. *sfz*

129 130 131 132 133 134

137

Fl. *p mp p < f p p < f p*

Ob. *p mp p < f p p < f p*

Cl. *p mp p f mf p f mf*

Bsn. *p mp p < f p mf p < f p mf*

Hn. (muted) *p mf pp < mf p < f p mf p < f p mf*

C Tpt. (str. muted) *p mf pp < mf p < f p p < f p*

Tbn. (str. muted) *mf pp < mf mf*

Tba. (muted) *mf pp < mf mf*

Perc. 1

Perc. 2 (4 Toms.) *p < mp pp p mp p pp p mp pp*

Hp.

Pno.

137

Vln. 1 *f mf*

Vln. 2

Vla.

Vc. *poco più with growing intensity*

Cb. *pizz., secco mf poco*

135

136

137

138

139



140 141 142 143 144

**4/4**

Fl. *mp* *ff* *p* *mp* *ff* *p* *mp* *ff* *p* *mp* *ff* *mp* *ff*

Ob. *mp* *ff* *p* *mp* *ff* *p* *mp* *ff* *p* *mp* *ff* *mp* *ff*

Cl. *fpp* *fpp* *fpp* *fpp*

Bsn. non vibrato *fpp* *fpp* *fpp* *fpp*

Hn. (muted) *mp* *ff* *p* *mp* *ff* *p* *mp* *ff* *p* *mp* *ff* *mp* *ff*

C Tpt. (str. muted) *mp* *ff* *p* *mp* *ff* *p* *mp* *ff* *p* *mp* *ff* *mp* *ff*

Tbn. open *fpp* *fpp* *fpp* *fpp*

Tba. open *fpp* *fpp* *fpp* *fpp*

Perc. 1 **MARIMBA**  
4 yarn mlt. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Perc. 2 (4 Toms.) *mf* *3* *mf* *3* *mf* *3* *mf* *3* *mf* *3* *mf* *3* *mf* *3*

Hp. dampened *f* sim.

Pno. *mf* cresc. poco a poco

**4/4**

Vln. 1 *f*

Vln. 2 *f*

Vla. *ff*

Vc. *ff*

Cb. (pizz.)

145

146

147

148

152

2/4 4/4 3/4 4/4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

149 150 151 152 153 154 155 156

27

157

4/4

Fl.

mp

solo, non vibrato

pp

Ob.

pp

mp

pp

Cl.

pp

mp

pp

pp

mp

pp

Bsn.

pp

mp

pp

pp

mp

pp

Hn.

pp

mp

pp

pp

str. mute

mp

pp

C Tpt.  
(str. muted)

pp

mp

pp

Tbn.

pp

mp

pp

Tba.

Perc. 1

XYLOPHONE

hard rubber mlts.

ppp

ppp

ppp

Perc. 2

VIBRAPHONE

med. yarn mlts.

mp

pp

Perc. 3

GLOCK.

hard rubber mlts.

pp

pp

Hp.

let ring →

mp

mp

p

Pno.

p

p

p

p

pp

Vln. 1

157

4/4

p

poco

Vln. 2

p

poco

Vla.

p

poco

Vc.

pizz

mp

Cb.

pizz

mp

157

158

159

160

161

162

163



169

solo

**2**  
**4**

**3**  
**4**

**4**  
**4**

**5**  
**4**

Fl. *mp*

Ob. *pp* *mp* *pp*

Cl. *pp* *mp* *pp* *pp*

Bsn. *pp* *mp* *pp* *pp*

Hn. open *pp* *mp* *pp* mute *pp*

C Tpt. (str. muted) *pp* (str. mute)

Tbn. *pp* str. mute

Tba.

Perc. 1 (Xylo.) *ppp*

Perc. 2 (Vib.) *mp* *pp* *mp*

Perc. 3 (Glock.) *pp* *pp*

Hp. *mp* *mp* *mp*

Pno. *p* *p* *p* *mp* 5

169

**2**  
**4**

**3**  
**4**

**4**  
**4**

**5**  
**4**

Vln. 1 *poco*

Vln. 2 *poco*

Vla. *poco*

Vc. (pizz.)

Cb.

169

170

171

172

This musical score page contains measures 173 through 176. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The time signature changes across the measures: 5/4 in measure 173, 4/4 in measure 174, 3/4 in measure 175, 2/4 in measure 176, and 4/4 at the end of measure 176. Measure 174 is marked with a box containing the number 174.

Key musical features include:
 

- Flute (Fl.):** Enters in measure 174 with a "solo" marking and a "non solo" marking in measure 175. Dynamics range from *pp* to *mp*.
- Oboe (Ob.):** Enters in measure 174 with a "solo" marking and a "non solo" marking in measure 175. Dynamics range from *mp* to *pp*.
- Clarinet (Cl.):** Plays a melodic line in measure 173, then rests in measure 174, and resumes in measure 175. Dynamics range from *mp* to *pp*.
- Bassoon (Bsn.):** Plays a melodic line in measure 173, then rests in measure 174, and resumes in measure 175. Dynamics range from *mp* to *pp*.
- Horn (Hn.):** Plays a melodic line in measure 173, then rests in measure 174, and resumes in measure 175. Dynamics range from *mp* to *pp*.
- Trumpet (C Tpt.):** Plays a melodic line in measure 173, then rests in measure 174, and resumes in measure 175. Dynamics range from *mp* to *pp*.
- Trombone (Tbn.):** Plays a melodic line in measure 173, then rests in measure 174, and resumes in measure 175. Dynamics range from *mp* to *pp*.
- Tuba (Tba.):** Remains silent throughout the measures.
- Percussion (Perc.):** Perc. 1 and Perc. 2 play rhythmic patterns. Perc. 2 has a "mf" marking in measure 174. Perc. 3 has a "mf" marking in measure 175.
- Harp (Hp.):** Plays a melodic line in measure 173, then rests in measure 174, and resumes in measure 175. Dynamics range from *p* to *mf*.
- Piano (Pno.):** Plays a melodic line in measure 173, then rests in measure 174, and resumes in measure 175. Dynamics range from *pp* to *p*.
- Violins (Vln.):** Violin 1 and Violin 2 play sustained notes. Dynamics range from *p* to *poco*.
- Viola (Vla.):** Plays a sustained note. Dynamics range from *p* to *poco*.
- Violoncello (Vc.):** Plays a melodic line in measure 173, then rests in measure 174, and resumes in measure 175. Dynamics range from *mp* to *mf*.
- Contrabass (Cb.):** Remains silent throughout the measures.

173

174

175

176





3/4 183 6/8 5/8 2/4 187 4/4 3/4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

182 183 184 185 186 187 188

shadow the Harp

*p*

*mp*

183

187

183

187

191

3/4

4/4

3/4

4/4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (Vib.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

189

190

191

192

193

194
195
196
197
198
199
200
201

198

**3**  
**4**

**4**  
**4**

Fl.
Ob.
Cl.
Bsn.

Hn.
C Tpt.
Tbn.
Tba.

Perc. 1
Perc. 2

Hp.
Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

204

3/4 4/4 2/4 4/4 3/4 4/4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (Lg. Fl. Tom)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

202 203 204 205 206 207 208 209

210 4/4 3/4

Fl. *p* poco a poco cresc.

Ob. *p* poco a poco cresc.

Cl. *sempre più intenso*  
*mf* *poco* *poco* *poco*

Bsn. *f*

Hn. *sempre più intenso*  
*mf* *poco* *poco* *poco*

C Tpt.

Tbn. *sempre più intenso*  
*mf* *poco* *poco* *poco*

Tba. *sempre più intenso*  
*mf* *poco* *poco* *poco*

Perc. 1

Perc. 2 *mf*

Hp.

Pno. *mp* *sempre più intenso*  
*poco* *poco* *poco*

210 4/4 3/4

Vln. 1 *p* cresc. poco a poco

Vln. 2 *p* cresc. poco a poco

Vla. *f*

Vc. *f*

Cb. *sempre più intenso*  
*mf* *poco* *poco* *poco*

210 211 212 213 214

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 5/4 time, as indicated by the large '5' over the '4' at the top of the first system. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2, L.g. Fl. Tom), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into three measures, with measure numbers 215, 216, and 217 indicated at the bottom. Measure 215 starts with a 5/4 time signature. Measure 216 continues the 5/4 time. Measure 217 changes to a 4/4 time signature, indicated by a '4' over a '4' at the top right. Dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *poco* (poco) are used throughout the score to indicate volume and tempo changes. The piano part (Pno.) features complex chordal structures and arpeggios. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) plays a rhythmic pattern of eighth notes. The woodwind section (Fl., Ob., Cl., Bsn., Hn., C Tpt., Tbn., Tba.) includes various melodic lines and rests. The percussion section (Perc. 1, Perc. 2, Hp.) provides a steady rhythmic accompaniment.

[illegible]

34

38

34

24

54<sup>3+2</sup>

34

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1  
(Lg. B.D.)

Perc. 2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*fp*

*fp*

*fp*

*fp*

*fp*

*f*

*f*

*fp*

*mp*

*mf*

*mp*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

4 CONCERT TOMS  
med. yarn mlts.

LARGE FLOOR TOM & SMALL BASS DRUM  
med. yarn mlts.

223

224

225

226

227



228

3/4

2/4

4/4

3/4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

fp

f

mp

dampened

pizz.

arco

mf

f

mf

f

228

229

230

231

232

233

3/4

5/8 2+3

4/4

5/8 2+3

5/4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1  
(Lg. B.D.)

Perc. 2  
(4 Toms)

Perc. 3  
(Lg. Fl.Tom & sm. B.D.)

Hp.

Pno.

233

3/4

5/8

4/4

5/8

5/4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

233

234

235

236

237
238
239
240

**5**  
**4**

**3**  
**4**

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

GLOCKENSPIEL  
brass mlts.

VIBRAPHONE  
med. yarn mlts.

245

Fl. *pp subito*

Ob. *pp subito*

Cl. *pp subito*

Bsn. *f* *poco* *mf* *mp*

Hn. *f* *poco* *mf*

C Tpt. *f* *poco* *mf*

Tbn. *f* *poco* *mf*

Tba. *f* *poco* *mf*

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Hrp.

Pno.

Vln. 1 *f* *poco*

Vln. 2 *f* *poco*

Vla. *ppp* *pp sempre*

Vc. *pp*

Cb. *f* *poco* *mf*

241 242 243 244 245 246

Fl.  $\frac{3}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   
 Ob.  
 Cl.  $p$   
 Bsn.  $f$   
 Hn.  $mf$   $f$   $mf$   $\text{più } f$   
 C Tpt.  
 Tbn.  $mf$   $f$   $mf$   $\text{più } f$   
 Tba.  $mf$   $f$   $mf$   $\text{più } f$   
 Perc. 1  
 Perc. 2  
 Hp.  
 Pno.  
 Vln. 1  $\frac{3}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $poco$   
 Vln. 2  $poco$   
 Vla.  
 Vc.  $f$   
 Cb.  $f$

247 248 249 250 251 252 253 254

255

24

3

24

34

24

34

260

8

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

mp

mf

pp

espress.

p

a little more

f

ff

open

p poco a poco cresc.

a little more

f

ff

p poco a poco cresc.

a little more

f

ff

p poco a poco cresc.

255

24

3

24

34

24

34

260

8

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

ord.

mf

espress.

p

255

256

257

258

259

260

261



267

4/4 3/4 2/4 4/4 2/4 5/4

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Perc. 1 *f* GLOCKENSPIEL brass mls.

Perc. 2 *f* VIBRAPHONE med. yarn mls.

Perc. 3 *f* TUBULAR BELLS wooden hammers

Hp. *ff*

Pno. *ff*

267

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

267 268 269 270 271



This musical score page contains measures 272, 273, and 274. The key signature is one flat (B-flat), and the time signature changes from 5/4 to 4/4 between measures 272 and 273. The score is arranged in systems for various instruments:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Cor Anglais (C Tpt.).
- Brass:** Trombone (Tbn.) and Tuba (Tba.).
- Percussion:** Perc. 1, Perc. 2, and Perc. 3.
- Other:** Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes various musical notations such as triplets, slurs, and dynamic markings. The *ff* (fortissimo) marking is prominent in the woodwind, brass, and string sections. The piano part features complex triplet patterns in the right hand.

